

CROSSING BORDERS

Ars Nova Copenhagen, Paul Hillier



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	Carl Nielsen (1865-1931)	
	Three Motets , Op. 55 (1929)	15:05
1	I. Afflictus sum	7:02
2	II. Dominus regit me.	3:22
3	III. Benedictus Dominus	4:41
	Niels W. Gade (1817-90)	
4	Som markens blomst henvisner fage (c. 1860).	3:57
	<i>for mixed choir</i>	
	Wilhelm Stenhammar (1871-1927)	
	Tre Körvisor (Three choral songs) (1890)	5:12
5	I. September	1:39
6	II. I Seraillets Have	2:07
7	III. Havde jeg, o havde jeg en Dattersøn, o ja!	1:26

	Vagn Holmboe (1909-96)	
	Two Border Ballads (1972)	7:30
	<i>for mixed choir</i>	
8	A Lyke-Wake Dirge, Op. 110a.	3:15
9	The Wee Wee Man, Op. 110b.	4:15
	Line Tjørnhøj (b. 1960)	
	Vox Reportage (2014-16)	26:47
	<i>for 12 voices</i>	
10	I. Wind	3:48
11	II. Manning	1:26
12	III. Crowd Crystals	4:27
13	IV. Religions of Lament	4:50
14	V. The Fear of Being Touched	5:34
15	VI. Rivers	6:22

Total 58:32

Whether tribal, cultural, linguistic, or merely social, the act of setting physical limits is an expression of power and fear that always ends up limiting those on both sides of whatever divide is created. The works collected here refer to very different borders, some heavy, some light, some almost like an afterthought: but each one showing in its own way that what we do reflects the boundaries that we or others set up.

This idea only emerged as a 'theme' after we had first performed Line Tjørnhøj's *Vox Reportage*, and indeed as a result of the texts that are used in that piece. When we commissioned her to write us a new work, Line visited me in our summer house to ask what kind of work we wanted. She already had some ideas in mind, but wanted to share the process of mapping out the work she would make, so that it would reflect a community of interest beyond herself.

I suggested Elias Canetti (1905-94), to whose writings I am somewhat addicted, and we agreed that I would make a selection of passages from his masterpiece *Crowds and Power*, from which she would then choose what she wanted and weave it into her final 'libretto' for the work.

She also had sessions with several of the singers in which she experimented with techniques of singing that imitated some of the affects obtained with electronics. (And just to be clear, there are no electronics in the work itself!) The libretto and music therefore were shaped in the normal way by the composer, and yet using built-in links to the artists performing it.

I will briefly sketch here what can be seen as liminal about the other works, taking them in CD order.

Carl Nielsen was not a religious man. He wrote his three motets in admiration of the 'Palestrina style' and only added words later—that they were in Latin perhaps made the task easier. I would say that the motets move back and forwards across the invisible border between the objective manner of the traditional sacred style enshrined in Palestrina's music, and Nielsen's more assertive subjective style familiar from his symphonies. I include more about the motets below.

Niels W. Gade was Denmark's greatest composer in the late Romantic tradition. A friend of Mendelssohn and Schumann, he moved to Germany in the 1840s and took over the conductorship of the Leipzig Gewandhaus Orchestra after Mendelssohn's death in 1847. But the following year, when war broke out between the Prussia and Denmark, Gade was obliged to return home to Copenhagen. Gade wrote quite a substantial amount of choral music, some of which is included on our CD 'The Golden Age of Danish Partsongs'. Unlike its composer, however, the only border this harmonised psalm tune crosses is from the minor to major mode. It is based on selected strophes from N.F.S. Grundtvig's funeral psalm *Som markens blomst henvisner fage* and uses two different melodies. For the first three strophes, Gade used Georg Neumark's *Hvo ikkun lader Herren raade*, while composing a new melody for the last two strophes.

In response to the migrant refugee crisis, Sweden recently created a 'security' barrier on the famous Øresund bridge between Sweden and Copenhagen. Several of our singers are Swedish, and Wilhelm Stenhammar was a Swedish composer perhaps best known for his symphonies (though his string quartets are also very fine), and – among Swedish choirs – for these lovely partsongs. His texts are by the Danish poet Jens Peter Jacobsen (1847-85), a poet and scientist whose writings also furnished texts for Schönberg's *Gurrelieder* and Delius's opera *Fennimore and Gerda*. This Swedish music is sung in the original Danish of course.

The choice of Vagn Holmboe's two settings of 'border ballads' probably needs no explanation in the present context. The border region between Scotland and the counties of Northumberland and Cumbria has been a site of contest for centuries. The Romans built a wall from one sea to the other, to keep out the unruly Picts and Scots, but in the end poetry would have none of it. Many of the ballads are difficult to date and indeed many of them are from further north or south; but as a genre truly crossing borders, it is one of the miracles of Anglo-Scottish poetry. Vagn Holmboe (his first name rhymes, nearly, with 'town') is little known outside Denmark, though he was a composer of great imagination, as illustrated in these two settings. He also wrote an extensive variety of Latin church music that deserves to be better known. Of considerable interest too is his book *Danish Street Cries*—collected in the 1930s, but only published (with a long essay conveniently in English) in 1988.

I will add that Holmboe was also a mentor to Pelle Gudmundsen-Holmgreen, a composer with whom we have been closely involved, and whose death last year is deeply regretted. There

is furthermore something of a line of tradition represented on this CD: from Gade to Nielsen to Holmboe, and even (via Holmgreen) to Tjørnhøj.

And now to Line Tjørnhøj, who writes:

Vox Reportage, composed for Ars Nova Copenhagen in 2016, is an abstract flowering of serious, existential themes inherent in contemporary life. Its textual collage is an attempt to build a poetic bridge as a reportage on 'human', spanning more than eight centuries of time. In it I strive to confront tangible, human-caused pain, and transform that energy into a reconciling musical expression: a breathing space where to reflect and deal with impossible life situations and unsolvable dilemmas. Human expression can take so many forms, and the only 'instrument' that is truly capable of displaying this wide spectrum of emotions is the human voice—here also imitating electronic sounds, staging a drama, forming the words and simultaneously bringing comfort and healing.

To experience soundscapes is a very different state of mind from reading a text. Text addresses the intellect and can create wonderful images, emotions and mental associations. But to be in sound is a much more complex experience. As listeners we freely create our own meanings, our own sense of space and distance, and by association evoke in ourselves feelings and images – and all instantly moment by moment. You don't need a full text or a correct pronunciation, even small fragments can suffice to make it all subjectively meaningful.

This is the spirit of *Vox Reportage*. It is not created by logic: I have trusted my intuition when sampling text and ideas, my fascination for sounds and language, my longing for meaning and spirituality, and in this way letting the work unfold itself from the discussions with Paul (the Canetti texts) and the research sessions with the singers.

For me this is reportage, communication that combines impressions of the present with the addition of other (historical) information. So the text and the work are two different things. The text could be read before or after listening; the work should be heard by itself! Both complete the other, and each makes its own strong expression.



In conclusion, some more thoughts about Carl Nielsen's *Three Motets*:

In the summer of 1972, when I visited Denmark for the first time, I was given a book of Nielsen's songs and learned to sing some of them in Danish. This experience led me to listen to his symphonies and, later, to enjoy his chamber music as well. Nonetheless I remained unaware that his motets even existed until I began guest conducting Ars Nova Copenhagen in the late 1990s. Even today I would say that, as a *choral* composer, Nielsen remains practically unknown outside Denmark. The reason for this is obvious enough: most of his surprisingly numerous choral compositions are for amateur choirs, setting Danish texts for the most part as simple harmonised melodies. They fulfil their purpose admirably enough, but they don't normally seem to travel. It is the motets—in singing's universal language, Latin—that can therefore more readily represent him as a choral composer internationally.

It is not just that the motets are fine music. They were composed in 1929 for Denmark's Palestrina Choir and its conductor Mogens Wöldike, both then at the height of their renown. What first interested me about them was to see what such a 'symphonic' composer would do with the so-called Palestrina style, which we know he deliberately and carefully imitated ... at least, up to a point. It turns out that one of the pleasures of these motets is the way in which the symphonic side of Nielsen keeps peeping through the imitation-Gothic windows. The Palestrina style has been with us ever since the 17th century, gradually becoming enshrined as an eloquent if somewhat marmoreal relic from the past, to be imitated and learned from by all worthy composers, and sometimes offering the excuse for works that lack any personal characteristics (talent) of their own. The results in Nielsen's case are wholly positive: the motets are a fascinating hybrid in which Nielsen's own unmistakable style is blended with the imitative textures of the 16th century, and produces, not pastiche, but something unique and precious. Two things in particular distinguish this music from many paler imitations of the old style: the harmonic migrations in the first and third motets, and the counterpointing of different motifs one against the other. As with Debussy and Ravel, who also composed only one significant work of a cappella vocal music in the form of a set of three pieces, one comes away wishing to goodness Nielsen had written more such works!

It is odd then that this masterpiece of Danish choral music exists in a rather unsatisfactory edition full of questionable phrase markings (breath commas in the strangest places), and with numerous differences (mostly in underlay, but also in actual notes, tempo markings etc.) from the

only surviving manuscript source in the composer's own hand. The reason usually advanced for this (e.g. in the recent Nielsen collected works) is that the motets were revised for performance by Wöldike – and naturally this was in accordance with Wöldike's own tastes and ideas about Renaissance performance practice – and that Nielsen undoubtedly acquiesced in their use. But ideas about Renaissance performance practice have changed hugely since the 1930s, and Wöldike's ideas now come across as mannered and certainly outmoded. So whether the new (but in fact old) edition should be allowed to stand as the final word on the musical text is, to put it mildly, a moot point. This short note is not the place to go into details, but suffice it to say that we are performing a version that goes some small way back towards Nielsen's original manuscript – and yet not the whole way, because I do accept that some of the changes in underlay were for the better and most likely would have been incorporated into an authoritative published edition.

A further detail in the story of these motets is that in a letter to his wife, dated May 22 1929, we read (in my case, with surprise) that Nielsen began composing the music without having yet chosen the texts:

I am already working on my new work (without text, which can always easily be found and underlaid in Latin). It is just a question of a few words for each piece, because it's the fundamental mood that counts:

- 1) *Anxiety and Lament*
- 2) *Peace and Well-being*
- 3) *Thanks and Jubilation (Hymn).*

... and elsewhere (on the back of a letter) he noted down the following slightly different set of titles:

- I I call to you in the night*
- II You give me peace*
- III Thanks!*

This process runs entirely counter to the normal practice of composers in the 16th century! Compare William Byrd's famous comment that *"there is a certain hidden power, as I learnt by experience, in the thoughts underlying the words themselves; so that, as one meditates upon the sacred words and constantly and seriously considers them, the right notes, in some inexplicable manner, suggest themselves quite spontaneously."* While on this occasion Nielsen seems to have proceeded in the opposite direction, he fortunately selected his words wisely. Just as Byrd always strove to compose *music framed to the life of the words*, so we might invert that phrase and say that Nielsen found words framed to the life of his music. Of course it is just possible that he had at least *some* of the words in mind all along ...

Paul Hillier, August 2017

Ars Nova Copenhagen was founded in 1979 and is widely recognized as one of the world's finest vocal ensembles. The ensemble's chief conductor and artistic director since 2003 is the acclaimed British conductor Paul Hillier. The ensemble specializes in the interpretation of the polyphonic choral music of the renaissance and new vocal music. Ars Nova Copenhagen is also building collaborations with creative artists in different fields such as drama, film, and ballet, as well as cultivating new modes of concert performance and innovative repertoire. The group's performances are marked with precision and nerve and with a sound that attracts attention worldwide. With an annual concert season in Copenhagen and Aarhus, numerous concerts in the rest of Denmark and recurring tours worldwide, the group is now more in demand than ever.

arsnova.dk



Paul Hillier was founding director of the Hilliard Ensemble and Theatre of Voices. Currently he is chief conductor of Ars Nova Copenhagen, Chamber Choir Ireland, and the Coro Casa da Musica (Porto). In 2006 he was awarded an OBE for services to choral music. In 2007 he received the Order of the White Star of Estonia, and was awarded a Grammy for Best Choral Recording. In 2010 he was awarded his second Grammy - for best new music recording (with Theatre of Voices). In 2013 he was awarded the Order of Dannebrog (the Danish knighthood.) He has taught in the USA at the University of California campuses of Santa Cruz and Davis, and from 1996-2003 was Director of the Early Music Institute at Indiana University, Bloomington. His books about Arvo Pärt and Steve Reich are published by Oxford University Press.

Når man sætter fysiske grænser – hvad enten de måtte være folkelige, kulturelle, sproglige eller slet og ret sociale – er det et udtryk for magt og frygt, som altid ender med at begrænse begge sider af skellet. Værkerne, der præsenteres her, henviser til meget forskellige grænser, nogle er tunge, nogle lette, nogle nærmest som en eftertanke. Men hver enkelt viser på sin egen måde, at det, som vi gør, afspejler de grænser, vi eller andre sætter op.

Denne ide dukkede op som et 'tema', efter at vi havde uropført Line Tjørnhøjs *Vox Reportage* og faktisk som et resultat af de tekster, der bliver brugt i det stykke. Da vi bestilte et nyt værk hos Line, besøgte hun os i vores sommerhus for at forhøre sig om hvilken slags værk, vi ville have.

Hun havde allerede nogle ideer i tankerne, men ønskede at dele processen med at udfolde værket, så det kunne afspejle et videre interessefællesskab.

Jeg foreslog Elias Canetti (1905-94), hvis bøger jeg er ret opslugt af, og vi blev enige om, at jeg skulle udvælge nogle passager fra hans mesterværk *Masse og magt*, hvorfra hun så ville vælge det, hun havde brug for, og sætte det ind i værkets endelige 'libretto'.

Hun havde også møder med flere af sangerne, hvor hun eksperimenterede med sangteknikker, som efterlignede effekter fra elektronmusikken. (Og for en god ordens skyld: der er ingen *electronics* i værket som sådan!) Librettoen og musikken blev derfor skabt på normal vis af komponisten, og alligevel med indbyggede links til de udførende kunstnere.

Jeg vil kort skitsere, hvad der kan opfattes som grænseland ved de andre værker, i CD'ens rækkefølge.

Carl Nielsen var ikke et religiøst menneske. Han skrev sine tre motetter i beundring for 'Palestrina-stilen' og føjede først ordene til senere – at de var på latin gjorde måske arbejdet nemmere. Jeg er tilbøjelig til at tro, at motetterne bevæger sig tilbage og fremad over den usynlige grænse mellem den traditionelle kirkestils objektive udtryk, som er nedlagt i Palestrinas musik, og Nielsens mere selv sikre, subjektive stil, især i hans symfonier. Jeg vender senere tilbage til motetterne.

Niels W. Gade var Danmarks største komponist i den senromantiske tradition. Som ven af Mendelssohn og Schumann flyttede han til Tyskland i 1840'erne, hvor han overtog dirigentposten for Leipzigs Gewandhausorkester efter Mendelssohns død i 1847. Men det følgende år, da krigen brød ud mellem Preussen og Danmark, måtte Gade vende hjem til København. Gade skrev en ganske betydelig mængde kormusik, og noget af den er med på vores CD *The Golden Age of Danish Partsongs*. I modsætning til dens komponist er den eneste grænse, som denne harmoniserede salmemelodi krydser, imidlertid fra mol til dur. Den bygger på udvalgte strofer af N.F.S. Grundtvigs begravelsessalme *Som markens blomst henvisner fage* og anvender to forskellige melodier. Til de første tre strofer anvendte Gade Georg Neumarks *Hvo ikkun lader Herren raade*, mens han til de sidste to strofer komponerede en ny melodi.

Som reaktion på flygtningekrisen etablerede Sverige for nylig en 'sikkerhedsbarriere' på den berømte Øresundsbro mellem Sverige og København. Adskillige af vore sangere er svenske, og Wilhelm Stenhammar var en svensk komponist, som måske mest er kendt for sine symfonier (skønt hans strygekvartetter også er fremragende), og – blandt svenske kor – for disse dejlige korsange. Teksterne er af danskeren Jens Peter Jacobsen (1847-85), digter og videnskabsmand, hvis skrifter også fandt anvendelse i Schönbergs *Gurrelieder* og Delius' opera *Fennimore and Gerda*. Denne svenske musik synges naturligvis på originalsproget dansk.

Valget af Vagn Holmboes to udsættelser af 'border ballads' behøver muligvis ingen forklaring i denne sammenhæng. Grænselandet mellem Skotland og grevskaberne Northumberland og Cumbria har været et stridspunkt i århundreder. Romerne byggede en mur fra det ene hav til det andet for at holde de uregerlige picter og skotter ude, men til sidst kunne poesien ikke have det mere. Mange af balladerne er svære at datere, og faktisk stammer mange af dem fra længere nordpå eller sydpå. Men som en genre, der vitterligt krydser grænser, er den en af miraklerne i den engelsk-skotske poesi. Vagn Holmboe er lidet kendt uden for Danmark, selv om han var en komponist af stort format, sådan som disse to udsættelser viser. Han skrev også et omfattende udvalg af kirkemusik på latin, som fortjener at være mere kendt. Hans bog *Danish Street Cries* er også af betydelig interesse, samlet i 1930'erne, men først udgivet (med et langt essay på engelsk) i 1988.

Jeg vil tilføje, at Holmboe også var mentor for Pelle Gudmundsen-Holmgreen, en komponist som vi har været i tæt forbindelse med, og som er dybt savnet efter sin død sidste år. CD'en

repræsenterer desuden en slags traditionslinje: fra Gade til Nielsen til Holmboe, og endog (via Holmgreen) til Tjørnhøj.

Og nu til Line Tjørnhøj, som skriver:

Vox Reportage – komponeret til Ars Nova Copenhagen i 2016 – er en abstrakt strøm af alvorlige, eksistentielle temaer i vor tid. Dens tekstkollage er et forsøg på at bygge en poetisk bro som en reportage om 'mennesket' i et tidsspand over mere end otte århundreder. Jeg bestræber mig her på at konfrontere håndgribelig, menneskeskabt smerte og transformere den energi til et forsonende musikalsk udtryk: et pusterum, hvor man kan reflektere og forholde sig til håbløse livssituationer og uløselige dilemmaer. Menneskelige udtryk kan antage så mange former, og det eneste 'instrument', som virkelig er i stand til udfolde dette brede spektrum af følelser, er den menneskelige stemme – som her også efterligner elektroniske lyde, sætter et drama op, former ordene og bringer samtidig trøst og healing.

At opleve lydlandskaber er en meget anderledes sindstilstand end at læse en tekst. Tekster henvender sig til intellektet og kan skabe vidunderlige billeder, følelser og åndelige associationer. Men at være omgivet af lyd er en meget mere kompleks oplevelse. Som lyttere skaber vi i udstrakt grad vore egne opfattelser, vor egen fornemmelse for rum og afstand, og via associationer vækkes følelser og billeder i os, alt sammen øjeblikkeligt mens det sker. Man har ikke brug for en udførlig tekst eller en korrekt udtale, selv små brudstykker kan være tilstrækkelige til at gøre det hele subjektivt meningsfuldt.

Dette er ånden i *Vox Reportage*. Det er ikke fornuften, der har styret mig. Jeg stolede på min intuition, da jeg afprøvede tekster og ideer, min fascination af lyde og sprog, min længsel efter mening og spiritualitet, og på den måde lod værket udfolde sig ud fra diskussionerne med Paul (Canetti-teksterne) og researchen på møderne med sangerne.

Dette er reportage for mig, det er en kommunikation, som kombinerer nutidige indtryk med tilføjelsen af andre (historiske) informationer. Så teksten og værket er to forskellige ting. Teksten kan læses før eller efter lytningen; værket bør høres i kraft af sig selv! De komplementerer hinanden, og de gør hver for sig et stærkt indtryk.

Til sidst nogle supplerende tanker om Carl Nielsens *Tre Motetter*:

Da jeg besøgte Danmark første gang i sommeren 1972, fik jeg en bog med Nielsens sange, og jeg lærte at synge nogle af dem på dansk. Denne oplevelse fik mig til at lytte til hans symfonier og senere også til at nyde hans kammermusik. Ikke desto mindre forblev jeg uvidende om eksistensen af hans motetter, indtil jeg begyndte at gæstedirigere Ars Nova Copenhagen sidst i 1990'erne. Selv i dag er jeg tilbøjelig til at mene, at Nielsen fortsat er næsten ukendt som *korkomponist* uden for Danmark. Årsagen er tydelig nok. De fleste af hans overraskende talrige korkompositioner er for amatørkor, med dansk tekst til for det meste enkelt harmoniserede melodier. De opfylder deres formål aldeles beundringsværdigt, men de 'rejser' som regel ikke ud, lader det til. Det er derfor motetterne – på sangens universelle sprog, latin – som uden videre repræsenterer ham som en international korkomponist.

Det er ikke kun, fordi motetterne er fremragende musik. De blev komponeret i 1929 til Danmarks Palestrinakor og dets dirigent Mogens Wöldike, begge på højden af deres ry på det tidspunkt. Det, som først interesserede mig ved dem, var at finde ud af, hvad en sådan 'symfonisk' komponist stillede op med den såkaldte Palestrina-stil, som vi ved, at han bevidst og omhyggeligt efterlignede ... i hvert fald til en vis grad. Det viser sig, at en af nydelserne ved disse motetter er, hvordan den symfoniske side af Nielsen bliver ved med at kigge ind ad de imitationsgotiske vinduer. Vi har dyrket Palestrina-stilen siden 1600-tallet, og den er hen ad vejen blevet bevaret som et udtryksfuldt, omend noget marmoragtigt relikvie fra fortiden, som alle respektable komponister skulle efterligne og lære af, og som undertiden kom som en undskyldning for værker, der savner enhver form for personlighed (talent). I Nielsens tilfælde er udfaldet fuldstændig positivt. Motetterne er en fascinerende hybrid, hvor Nielsens egen umiskendelige stil blandes med 1500-tallets imitationsstrukturer, han skaber ikke pastiche, men skaber unikt og værdifuldt. Der er to ting, som adskiller denne musik fra mange mere blege efterligninger af den gamle stil: harmonikkens vandringer i den første og den tredje motet, og kontrapunktet mellem forskellige motiver. Som med Debussy og Ravel, som også komponerede kun ét betydeligt a cappella korværk i form af en samling på tre stykker, står man tilbage og ønsker i den grad, at Nielsen havde skrevet flere af den slags værker.

Det er på den anden side ejendommeligt, at dette mesterværk i dansk kormusik eksisterer i en temmelig utilfredsstillende udgave, fuld af tvivlsomme fraseringsmarkeringer (kommaer for

vejrtrækning på de mærkeligste steder), og med talrige afvigelser (for det meste i tekstunderlægningen, men også i deciderede noder, tempoangivelser osv.) fra det eneste overleverede manuskript fra komponistens egen hånd. Den sædvanligvis fremførte grund (f.eks. i den nye Carl Nielsen-udgave) er, at motetterne blev revideret til Wøldikes opførelse – og det var naturligvis i overensstemmelse med Wøldikes egen smag og begreber om renæssancens opførelsespraksis – og at Nielsen utvivlsomt gik med til at anvende dem. Men opfattelsen af renæssancens opførelsespraksis har ændret sig enormt siden 1930'erne, og Wøldikes ideer virker i dag manerede og helt sikkert forældede. Om den nye (men i virkeligheden gamle) udgave så skulle få lov til at stå som det sidste ord om musikken, er mildest talt et omstridt spørgsmål. Denne korte artikel er ikke stedet til at gå i detaljer, men lad det være nok at sige, at vi opfører en version, som går et ret beskedent stykke vej tilbage til Nielsens originalmanuskript – og alligevel ikke hele vejen, fordi jeg accepterer, at nogle af ændringerne i tekstunderlægningen var forbedringer og ville højst sandsynligt ville være blevet indføjet i en autoritativ trykt udgave.

En detalje mere i historien om disse motetter finder vi i et brev til hans hustru, dateret 22. maj 1929, hvor vi (overraskende, for mit vedkommende) læser, at Nielsen begyndte at komponere musikken, endnu før han havde valgt teksterne:

”Jeg arbejder allerede paa mit nye Værk (uden Tekst som altid sagtens kan findes og lægges under paa Latin). Det drejer sig kun om ganske faa Ord til hvert Stykke, da det jo er Grundstemningen det kommer an paa:

- 1) Sorg og Klage*
- 2) Fred og Velbehagelighed*
- 3) Tak og Jubel (Hymne).”*

Og et andet sted (på bagsiden af brevet) nedskrev han de følgende lidt anderledes titler:

*I Jeg raaber til Dig om Natten
II Du giver mig Fred
III Tak!*

Denne fremgangsmåde er i fuldstændig modstrid til den almindelige praksis i 1500-tallet. Jævnfør William Byrds berømte bemærkning: *”Efter min erfaring ligger der en vis skjult kraft i de tanker, der ligger bag ved selve ordene; så at – når man mediterer over de hellige ord, bestandigt og indgående tænker over dem – de rigtige noder på en eller anden uforklarlig måde melder sig helt spontant.”* Mens Nielsen ved denne lejlighed tilsyneladende er gået modsat til værks, har han heldigvis udvalgt sine ord klogt. Ligesom Byrd altid stræbte efter at komponere *musik der var udformet til ordenes liv*, så kunne vi vende den sætning om og sige, at Nielsen fandt ord, der var udformet til musikkens liv. Det er selvfølgelig også muligt, at han tænkte i det mindste på nogle af ordene undervejs ...

Paul Hillier, august 2017

Paul Hillier er stifter af Hilliard Ensemblet og Theatre of Voices og er i dag chefdirigent for Ars Nova Copenhagen, Chamber Choir Ireland og Coro Casa da Musica i Porto. I 2006 modtog Paul Hillier en O.B.E. (Order of the British Empire) for sin indsats for kormusikken, og i 2007 fik han sin anden Grammy for Bedste ny musik-udgivelse (med Theatre of Voices). I 2013 blev han udnævnt Ridder af Dannebrog. Paul Hillier har undervist i USA på University of California (Santa Cruz og Davis), og fra 1996-2003 var han leder af Early Music Institute ved Indiana University, Bloomington. Hans bøger om Arvo Pärt og Steve Reich er udkommet på Oxford University Press.



Ars Nova Copenhagen blev grundlagt i 1979 og anses som et af verdens fineste vokalsembler. Siden 2003 har Ars Nova haft den anerkendte engelske dirigent Paul Hillier som kunstnerisk leder. Ars Nova har specialiseret sig i fortolkning af renæssancens polyfone kormusik og ny vokalmusik. Der bygges også løbende samarbejder med andre kreative kræfter indenfor teater, film og ballet, ligesom Ars Nova konstant søger nye koncertformer og nyskabende repertoire. Ensembles optrædener er kendetegnet ved en præcision, nerve og en 'sound', som tiltrækker megen opmærksomhed verden over. Med en årlig koncertsæson i København, adskillige koncerter i det øvrige Danmark og tilbagevendende turnéer verden over er gruppen i dag mere efterspurgt end nogensinde.

arsnova.dk

CARL NIELSEN – Tre Motetter

I

- [1] Afflictus sum, et humiliatus
sum nimis; rugiebam a gemitu
cordis mei.

Salmernes bog, kap. 38 v. 9

II

- [2] Dominus regit me, in loco
pascuae, ibi me collocavit.
Super aquam refectiois
educavit me.

fra Salmernes bog, kap. 23 v. 1-2

III

- [3] Benedictus Dominus, quoniam
mirificavit misericordiam
suam mihi.

Salmernes bog, kap 31 v. 21

NIELS W. GADE

- [4] Som markens blomst henvisner fage
alt, hvad af jordisk rod oprandt,
og talte snart er støvets dage,
selv hvor med ånd Gud forbandt;
kun hvad der kom fra oven ned,
kan blomstre i al evighed.

Thi vel enhver som håbet grunder,
på hvad kun engles øjne så
hver sjæl, som til det høje stunder,
og verdens glimmer tør forsmå,

Three Motets

I

I am feeble and sore broken: I
have roared by reason of the
disquietness of my heart.

Psalms 38:9

II

The LORD is my shepherd;
He maketh me to lie down
in green pastures: he leadeth me
beside the still waters.

from Psalms 23:1-2

III

Blessed be the LORD: for he
hath shewed me his marvellous
kindness.

Psalms 31:21

Just like the flower in the field quickly [fades]
so fades everything that has grown of earthly root,
and the days of dust are soon numbered,
even where God with spirit protected it.
Only that which has come from above
can bloom in all eternity.

But well each one, whose hope is founded
on, what only angels' eyes could see,
each soul, which yearns for things above
and dares disdain the glimmer of the world!

til dem kom det fra oven ned,
som blomstrer i al evighed.

Og vel da dig, hvis støv vi bære
til sovekammeret under jord,
omringet af de mange kære,
som trøstes ved det sandhedsord,
at hvad der kom fra oven ned,
skal blomstre i al evighed.

Så hvil da i dit sovekammer
du støv af ånd, som lever hist,
hvor himmelystet evig flammer,
hvor alt er godt, og alt er vist,
hvor han, som kom fra oven ned,
med sine boer i herlighed.

Engang skal også du, forklaret,
det skue grandt, med lys og lyst,
som end er ikke åbenbaret,
men lever skjult i kristnes bryst!
Hos ham som kom fra oven ned
har også støvet evighed.

N.F.S. Grundtvig

WILHELM STENHAMMAR – **Tre Körvisor**

I. September

- [5] Alle de voksende skygger
har vævet sig sammen til en,
ensom på himmelen lyser
en stjerne så strålende ren.
Skyerne have så tunge drømme,

To him came from up on high, that
which blooms in all eternity.

And well you too, whose dust we carry
to the bedchamber underground,
surrounded by the many loved ones,
whose comfort is this word of truth:
All that which has come from up on high
shall bloom in all eternity.

So rest then in thy bedchamber,
thou dust of him who lives yonder,
where the eternal light of Heaven burns,
where all is good and all is certain,
where He, who came from up on high,
with His own lives in splendour.

One day thou too, transfigured, shall
clearly behold with life and joy
that which is not yet revealed,
but lives hidden in Christians' hearts!
With Him, who came from up on high,
the dust too achieves eternity.

Three choral songs

All the growing shadows
Have woven themselves into one,
Alone in the sky shines
A star so bright and pure.
The skies have such heavy dreams,

blomsternes øjne i duggråd svømme,
underligt aftenvinden
suser i linden.

II. I Seraillets have

- [6] Rosen sænker sit hoved tungt
af dug og duft,
og pinjerne svaje så tyst og mat
i lumre luft.
Kilderne vælte det tunge sølv
i døsig ro.
Minareterne pege mod himlen op
i tyrketro,
og halvmånen driver så jævnt afsted
over det jævne blå
og den kysser rosers og liljers flok,
alle de blomster små
i Seraillets have,
i Seraillets have.

III.

- [7] Havde jeg, o havde jeg en dattersøn, o ja!
og en kiste med mange, mange penge,
så havde jeg vel også haft en datter, o ja,
og hus og hjem og marker og enge.
Tra la la la la la la la la la!
Havde jeg, havde jeg.

Havde jeg, o havde jeg en datterlil, o ja!
og hus og hjem og marker og enge,
så havde jeg vel også haft en kærest', o ja!
med kister med mange, mange penge.

Dew flows from flowers' eyes,
And sadly sight the evening breeze
Sighs in the lime-tree.

II. In the Seraglio Garden

The rose lowers its head, heavy
With dew and scent,
And the pines sway mutely and dully
In the sultry air.
The fountains tumble the heavy silver
In sleepy calm.
The minarets point to the heavens
In their blind faith,
And the half moon drifts smoothly
Across the smooth blue
And it kisses the flocks of roses and lilies,
All the tiny flowers
In the Seraglio garden,
In the Seraglio garden.

III.

If I had, oh if I had a grandson, oh!
And a chest with lots of money
I would surely have a daughter, oh,
And a house and home and meadows.
Tra la la la la la la la la la!
If I had, if I had.

If I'd had, oh if I'd had a daughter, oh!
And a house and home and meadows,
I'd surely have had a lover, too, oh!
And chests with lots of money.

Tra la la la la la la la la la!
O havde jeg en Dattersøn!
J.P. Jacobsen

Tra la la la la la la la la la.
Oh, if I had a grandson!
English translation: Jonathan Sydenham

From Brig o' Dread whence thou may'st pass,
Every nighte and alle,
To Purgatory fire thou com'st at last;
And Christe receive thy saule.

VAGN HOLMBOE – **Two Border Ballads**
A Lyke-Wake Dirge

[8] This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle-lighte,
And Christe receive thy saule.

/ floor

When thou from hence away art past,
Every nighte and alle,
To Whinny-muir thou com'st at last;
And Christe receive thy saule.

/ gorse-moor

If ever thou gavest hosen and shoon,
Every nighte and alle,
Sit thee down and put them on;
And Christe receive thy saule.

/ trousers and shoes

If hosen and shoon thou ne'er gav'st nane,
Every nighte and alle,
The whinnies shall prick thee to the bare bane;
And Christe receive thy saule.

/ thorns

From Whinny-muir whence thou may'st pass,
Every nighte and alle,
To Brig o' Dread thou com'st at last;
And Christe receive thy saule.

/ Bridge of Dread

If ever thou gav'st meat or drink,
Every nighte and alle,
The fire sall never make thee shrink;
And Christe receive thy saule.

If meat or drink thou ne'er gav'st nane,
Every nighte and alle,
The fire will burn thee to the bare bane;
And Christe receive thy saule.

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle-lighte,
And Christe receive thy saule.

The Wee Wee Man

[9] As I was walking all alone,
Between a water and a wa',
And there I spy'd a wee wee man,
And he was the least that ere I saw.
His legs were scarce a shathmont's length,
And thick and timber was his thie;
Between his brows there was a span,
And between his shoulders there was three.

/ between a large stream and a hollow in a hillside

/ ever

/ about six inches

/ stout / thigh

He took up a meikle stane,
And he flang't as far as I could see;

/ great (much)

/ flung

Though I had been a Wallace wight, / i.e. of the Wallace clan
I couldna liften't to my knee.

O wee wee man, but thou be strong!
O tell me where thy dwelling be?
My dwelling's down at yon bonny bower;
O will you go with me and see?

On we lap, and awa we rade, / leapt / away we rode
Till we came to yon bonny green;
We lighted down for to bait our horse, / feed
And out there came a lady fine.

Four-and-twenty at her back,
And they were a' clad out in green;
Though the King of Scotland had been there,
The warst o them might hae been his queen. / worst (least)

On we lap, and awa we rade,
Till we came to yon bonny ha, / hall
Whare the roof was o the beaten gould,
And the floor was o the cristal a', / all of crystal

When we came to the stair-foot,
Ladies were dancing, jimp and sma, / slender and small
But in the twinkling of an eye,
My wee wee man was clean awa.
Anonymous, from 'Oxford Book of Ballads'

LINE TJØRNHØJ – Vox Reportage

Note: The sung text derives from multiple sources. Some parts are not sung by the singers but are still kept in the below, highlighted with blue-colored text.

10 I. Wind

The strength of the wind varies and, with it, its voice ... Wind is invisible, but the movement it imparts to clouds and waves, leaves and grasses, makes its multiplicity apparent ... The age-old identification of wind and breath is proof of how concentrated wind is felt to be; it has the density of breath.

Elias Canetti, from 'Crowds and Power', 1960

In love, nothing exists between heart and heart ...
Rabi'ah al Adawiyyah, 717 C.E. what is now Iraq

11 II. Manning

"Manning's intention were never to hurt anyone; in fact, his motivation – as was the case for Ellsberg – was to inform the American public about what their government was doing in their name. He was under the impression that his leaked information was going to really change how the world views the wars in Afghanistan and Iraq, and future wars, actually. This was an attempt to crowd-source an analysis of the war, and it was his opinion that if ... through crowd-sourcing, enough analysis was done on these documents, which were felt to be very important, that it would lead to a greater good ... that society as a whole would come to the conclusion that the war wasn't worth it ... that really no wars are worth it."

The Guardian, 21st August 2013

Likes

Like buttons, as used by social networks on websites other than their own, are often used as web bugs to track user activities for targeted advertising such as behavioral targeting combined with personally identifiable information (PII) and may be considered a breach of browser security and internet safety privacy concerns.

Wikipedia

Clickjacking

(User Interface redress attack, UI attack, UI redressing) is a malicious technique of tricking a Web user into clicking on something different from what the user perceives they are clicking on, thus potentially revealing confidential information or taking control of their computer while clicking on seemingly innocuous web pages.

Wikipedia

12 III. Crowd Crystals

Pone mentem tuam in speculo aeternitatis,
pone animam tuam in splendore gloriae,
pone cor tuum in figura divinae substantiae
et transforma te ipsam totam
per contemplationem
in imagine divinitatis ipsius.

*Clara of Assisi, from letter to Agnes of Prague
in the year 1238*

*Place your mind in the mirror of eternity,
place your soul in the splendor of glory
place your heart in the figure of the divine
substance and transform your entire being
through contemplation
into the image of the Divine One himself*

Crowd crystals are small, rigid groups of men, strictly delimited and of great constancy. Their unity is more important than their size. Their role must be familiar. They may be allotted different parts, as in an orchestra, but they must appear as a unit, and the first feeling of anyone seeing or experiencing them should be

that this is a unit that will never fall apart. Their life outside the crystal does not count. Even where the unit is merely a professional one, as with choral singers, no one thinks of their private existence; they are the chorus.)

Elias Canetti, Ibid.

13 IV. Religions of Lament

The face of the earth has been changed by the religions of lament ...

The legend around which they form is that of a man or god who perishes unjustly. It is always the story of a pursuit, a hunt, or a baiting, and there may also be an unjust trial. The hunt, or pursuit, is pictured in all its details; it is a precise story, very concrete and personal. Blood always flows; even in the most humane of all Passions, that of Christ himself, we find wounds and blood.

Elias Canetti, Ibid.

14 V. The Fear of Being Touched

... in love and heart between ... between heart ... between ...

Speech is born out of longing.
True description of the real taste.
The one who tastes, knows;
The one who explains, lies ...

Rabi'ah al Adawiyyah

Rhythm is originally the rhythm of the feet. Every human being walks, and, since he walks on two legs with which he strikes the ground in turn and since he only moves if he continues to do this, whether intentionally or not, a rhythmic sound ensues. Every new posture a man adopts is related to the one which precedes it and can be properly understood only if this is known.

There is nothing that man fears more than the touch of the unknown. All the distances which men create round themselves are dictated by this fear. It is only in a crowd that man can become free of this fear of being touched.

Elias Canetti, Ibid.

Stripsearch (behavioral security screening)

"There are currently deeply serious concerns over body cavities and implants of all kinds – including breast implants – being used to hide explosives. It's pretty top secret and potentially very grisly and ghastly." Implant bombs are a one-way ticket anyway, so the suicide bomber won't care what the trigger might be. The problem is another reason why we should be using behavioral analysis as the primary detection method to screen people at airports.

The Mirror, 16 August, 2013

"The woman who follows the crowd will usually go no further than the crowd. The woman who walks alone is likely to find herself in places no one has ever been before."

Albert Einstein

And who lives as a sign for your journey.

Rabi'ah al Adawiyyah

15 VI. Rivers

The most striking thing about a river is its direction. It moves between unmoving banks, and these render its flux continuously apparent ... A river is the crowd in its vanity, the crowd exhibiting itself ...

Elias Canetti, Ibid.

A man identifies himself with the unit of his money... and if it is shattered, his confidence is shaken ... and if this process is accelerated and inflation occurs, it is *men* who are depreciated until they find themselves in formations, which can only be equated with flight-crowds.

Elias Canetti, Ibid.

\$52.6 billion – The Black Budget – Covert action. Surveillance. Counterintelligence. Four main spending categories:

- a) Collect, analyze, evaluate, disseminate foreign intelligence and conduct covert operations.
- b) Protect the government's information systems and intercept foreign intelligence signals.
- c) Design, build, and operate the nation's signals and imagery reconnaissance satellites.
- d) Generate and provide imagery and map-based intelligence, which is used for national security, U.S. military operations, navigation and humanitarian aid efforts.

www.washingtonpost.com, 29 August, 2013

ARS NOVA COPENHAGEN

List of singers

Nielsen – recorded 12 January 2015

Sopranos: Ann-Christin Wesser Ingels, Hanna Kappelin, Kate Macoboy, Else Torp, Nina Bols Lundgreen
Altos: Ellen Marie Brink Christensen, Kristin Mulders, Elenor Wiman, Amanda Flodin
Tenors: Jakob Skjoldborg, Luis Toscano, Paul Bentley-Angell, Stuart Kinsella
Basses: Thomas Kiørbye, Asger Lynge Petersen, Jakob Soelberg, William Gaunt

Gade & Stenhammar – recorded 5 April 2017

Sopranos: Ann-Christin Wesser Ingels, Hanna Kappelin, Kate Macoboy, Else Torp
Altos: Elenor Wiman, Laura Lamph, Hanne Marie le Fevre
Tenors: Jakob Skjoldborg, Paul Bentley-Angell, Adam Riis
Basses: Thomas Kiørbye, Asger Lynge Petersen, Jakob Soelberg, Ben McKee

Holmboe – recorded 13 October 2016

Sopranos: Ann-Christin Wesser Ingels, Hanna Kappelin, Kate Macoboy
Altos: Elenor Wiman, Rebecca Forsberg Svendsen, Ellen Marie Brink Christensen
Tenors: Jakob Skjoldborg, Paul Bentley-Angell, Mats Lillhannus
Basses: Thomas Kiørbye, Asger Lynge Petersen, Jakob Soelberg

Tjørnhøj – recorded 11-12 October 2016

Sopranos: Ann-Christin Wesser Ingels, Hanna Kappelin, Kate Macoboy
Altos: Elenor Wiman, Rebecca Forsberg Svendsen, Iris Oja
Tenors: Jakob Skjoldborg, Paul Bentley-Angell, Mats Lillhannus
Basses: Thomas Kiørbye, Asger Lynge Petersen, Jakob Soelberg

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